2: Underhill E-5 (1931-1935)1939 NU28 Papago NU28

flimsy affair and this destruction was probadly an aid to sanitation. 768
But the four mesquite posts of the frame work were hard to come by so they were generally moved and a new house built around them. There are traditions of bereaved families who threw away all their property or burned it, after the Mohave fashion, but most people denied this. "We couldn't have lived. We were too poor" (11). But if there had been many deaths in succession, the family left everything but what they could carry on their backs and went to seek asylum with distant relatives. It was thought better to leave the fields to others while they were so ghost ridden.

Women, in mourning, cut their hair to the neck, men to the 301
shoulders. Hair should be buried at a distance, out of reach of 302
animals but since it was such valuable property, there were some 765
who ventured to use it for hair ropes. Used in a carrying basket, [777]
one old woman stated, it even brought luck. Those who had not lost a spouse wailed for the ritual four days and then went about their occupations but widows and widowers must mourn longer. A widow, in the very ancient times, wore nothing but a breechclout and went unpainted for a year, after which she might marry again. A widower went unpainted and his period of mourning was thought by most to be a year but one man said he could marry after four days. "A woman could work and take care of herself for a year, but a man needed some one to work for him" (1).

If the husband had died, the wife might marry one of his younger 768
siblings but otherwise she went back to her family group. Very young children who needed her care, she would take with her, but older ones would be left to be brought up in her husband's group, probably by his mother. An elderly widow often remained in the adopted group, with her sons to support her. But there is one example of such a woman who returned, with all her grown sons, because her home field was better (I. 1. A 3). At the end of the mourning period, if she were of marriageable age, her family found her another husband. Children of her first husband were likely to be sent back to his family group, but if that was inconvenient, they stayed with her parents. She rarely took them into the new home.

If the wife died, the children remained in the husband's group, cared for by his mother or one of his brothers' wives. If he had been satisfactory, he might be given one of the wife's classificatory younger sisters. Otherwise he took a new wife and the children of the former one remained with his mother.

The souls of the dead went to the east, escorted by their ancestors, 775
who came for the dying man in the shape of owls. This was true whether they had died of illness or of enemy wounds. The soul

2: Underhill E-5 (1931-1935)1939 NU28 Papago NU28

775 on its journey must pass through a gap, which was very dangerous.[1] His owl companions went through it easily but the newly dead had trouble. Some turned back at this point and found themselves alive again. Beyond the gap is the town where the dead live, just as people on earth do. If the newly dead mingles with them and speaks to them, he cannot come back. If he does not speak, he may still regain life. In the town he will find his ancestors who "bring him up like a child," teaching him all their ways. The life is like the life on earth, except that there is plenty of rain, for this is in the east, whence the rain comes.

The dead can leave this land at any time and fly back in a moment in the form of owls and they come thus to call the relatives whom they wish to have as companions. Warriors killed in the Apache country meet war parties and guide them through the enemy's land. Shamans come back and instruct living shamans.

755 775 If a person is being called by the dead, he may dream of them or he may fall unconscious, his soul gone. He then applies to the shaman, but the shaman does not send his own soul on a search. He sharpens four sticks, paints them and puts them outside the grave to "shut the door." Or he smokes a ceremonial cigarette and asks the dead to come out. An owl may appear and then the shaman urges him to go away and leave the living alone. Meanwhile a group of helpers, some distance off, sings the song cycle which removes an evil charm.

551 184 The California objection to naming the dead appears among the Papagos in a modified form. In the northern part of the area, the names are freely used; (26, 19, 1) in the southern part they are not (9). The mention of the name would evoke the dead who would bring sickness on his kin. Therefore, the kin themselves would not do it, and if a mysterious sickness appeared among them, they would suspect that someone else had done it and be angry. A subsidiary reason given is that the name "makes them feel too bad" (9).

551 But it is only the relatives who would suffer. An informant once was prevented from singing me a song, where a specific name should be mentioned, because all the people whose names he had heard used in such songs were dead and if he used them, their relatives would be angry. Nor would he use the names of his own relatives. But the interpreter, who had abandoned the old customs, gave permission for the names of his ancestors to be used and then the informant had no fear.

If the name is not used, the dead is referred to by the kinship

[1] Compare, Aztecs, Sahagun, Seler, pt. 6, sec. 4, p. 303.

3: Underhill E-5 (1931-1935) 1936
NU28 Papago NU28

horses, and there was something shining on his shoulder. It was the eyes of an owl. "What will you do with it?" I said. So he let it fly away. But I think he spoke with it after that, behind the mountain. 159x 756

He had crystals growing in him, and I know he had dreams but he had not told them yet. People only tell their dreams when they begin to cure. 159x 756 585

When he was seventeen he went to the drinking ceremony, and he met one of those wild women who run about without husbands and sleep in the arroyos. He put her on his horse and brought her home to Standing Rock. That was a bad thing. I did not like that, but we said nothing. Then she wanted money to buy things. She did not want him to stay and plant our corn with Two Bits. They went to the white man's town of Many Cottonwoods and had two children there. But that woman killed him. [836]

She was a woman who would not wait and do things at the right time. She lay with my son in the house when she should have been at the Little House. That kills the power of a medicine man. It rots his crystals and after a while it kills him, too. So he came back to stay with my daughter and left that woman. She would not come back with him, out of the town.

I went there to my poor son and took him to a medicine man, but that one said: "His crystals are all dead and dried. They build combs like bees and those combs are empty and blue. His power is dead." So he died. "My mother," he said to me, "I will come to you like an owl. You will know me." And it is true. The other day I was passing by a giant cactus, and there sat an owl in the fork and called to me. It does not happen often. I would like to hear my son call again. [775]

That wild woman who was his wife took another husband the next year at the drinking ceremony. The man's name was Jackrabbit Chief and he was an old man, but it was dark and she did not know it. She got on his horse with him and she said: "Where do you live?" "At the place of the Dead Dog," he said. The sun was coming up just then and she saw his face. "Oh, that's too far." She jumped off the horse and we have never seen her again. 159x 585

My daughter never lived with us very much. She lived with my mother and my brother, so when it came for her to marry, it was my brother who offered her. There was a man named Crooked Lightning whose sister was married to my brother. Crooked Lightning was as old as my brother. He was a singer and a good man. He had a wife who scolded him but he did not scold her. Only one day he went away from her and came to my brother, and said he needed another wife. So my brother gave him my daughter, Crescenza. She is a big fat woman now, a good woman. 159x 584 586

It has been a long time since my children were married. My old husband 159x 593 888

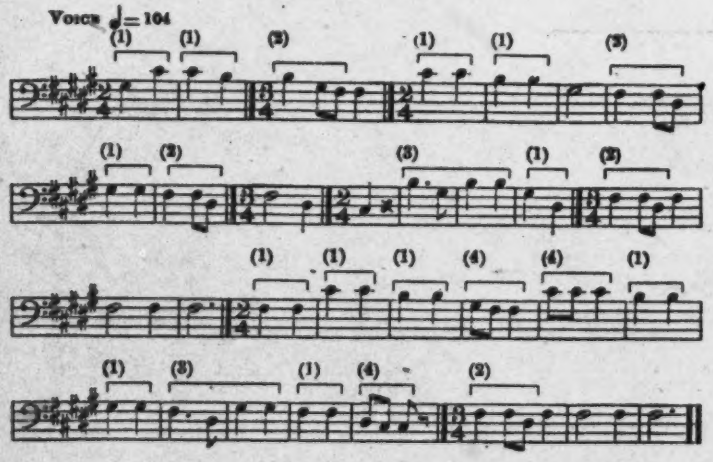
6: Densmore E-5 (1920)1929 NU28 Papago NU28

Analysis.—The general character of this song is plaintive. The phrases contain four measures, except one phrase which is prolonged to a fifth measure. A majority of the notes are quarter notes. The fourth constitutes one-third of the intervals. The ending is similar to others of this group and suggests a question. 533X

Like the preceding songs, this was sung by a horse, heard by a man in a dream, and used in treating persons injured by horses. [755]

No. 61. Song of a Black Horse (Catalogue No. 1017)

Recorded by JOSE MANUEL



TRANSLATION

I could go and get some of this yellow poppy flower and a sore would come where it touched your hand, but I have some pity for you though you had none for me when I was in your hands.

Analysis.—This song seems to sum up the rhythm of the three preceding songs, yet it has an individual rhythm. Comparison with the preceding songs will show the resemblance of rhythm. About 26 per cent of the intervals are fourths and fifths. The song is based on the fourth five-toned scale but the sixth tone is particularly prominent, giving an effect of minor tonality.

ILLNESSES ATTRIBUTED TO SPIRITS OF THE DEAD

It was the belief of the Papago that illnesses might be caused by the spirits of Apache killed in war, or by the spirits of dead Papago. Songs were given by the spirits for the treatment of these illnesses, which appear to have been nervous in character. 753 775

6: Densmore E-5 (1920) 1929NU28 Papago NU28

753 The spirits of dead Apache were believed to cause three sorts of illness: (1) Koŏp, which might affect persons of any age, at any time; 775 (2) Komotan, which affected warriors and unborn children; and (3) Hivicolita, which affected children. The first and second were induced by failure to show respect toward the spirit of the dead Apache and the third frequently attacked the children of warriors who had not undergone the ordeal of purification after killing Apache. Food was taken to the warriors and they were expected to bury any fragments that remained. If one of their children came to the place at a later time, found scraps of food and ate them, the children would develop the Hivicolita sickness. Children who disturbed a "spirit basket" or treated it with disrespect were similarly afflicted. (See pp. 188 and 195.)

[825] The owl is the bird associated with the dead, and owl feathers sometimes taught the songs used in treating this class of diseases, but 533 a majority of the songs, as stated, were received from spirits of the 755 dead. A doctor could give his songs to another if he so desired, or he could transmit the power to treat these diseases and the man could get his songs from some other source. The songs are in groups of four, such a group being called a "rest." The song is sung through twice, then the latter portion is sung twice, while a gourd rattle is shaken. The manner of shaking the rattle depends on the instructions [787] received by the doctor in his dream. For example, some doctors are instructed to "roll" the rattle four times before beginning a song, while others shake the rattle sharply four times before they begin to sing. García, who recorded a majority of the songs in this section, preceded his songs by a continuous "roll" of the rattle. The rhythmic form of these songs is different from that of similar songs among tribes already studied. The words are poetic and do not contain the affirmation which characterized the healing songs of the Chippewa.

The songs of one locality differ from those of another and the place where a song "belongs" or originated is always kept in mind. The first two Koŏp songs here presented (Nos. 62 and 63) and the two Komotan songs are "used back in the country," while the other five Koŏp songs are used in the vicinity of San Xavier. If these [783] songs were sung apart from their proper use they might produce the diseases they were intended to cure. In such a case it was necessary that the man be treated by one who was skillful in the use of songs.

One of the informants related his own experience, saying he knew many of the songs used in treating these classes of diseases and once became so interested in them that he sang them continually. He said that "his head was full of these songs." His father warned him that trouble would result but he continued singing them. After a time he developed the symptoms of the illnesses which were caused by Apache spirits and he suffered greatly until a medicine man came and

6: Densmore E-5 (1920)1929 NU28 Papago NU28

sang all night, using the treatments peculiar to his own dream. This relieved the young man and he had no return of the trouble.

Before proceeding further it is important to note the manner of keeping an Apache scalp, and the beliefs concerning it. The scalp of a slain Apache was placed in a basket resembling a small packet. The ceremony connected with this placing of the scalp is described in the chapter on war customs. This "scalp basket" or "spirit basket" was kept with great care and offerings of food were given it. So long as this was done the spirit of the dead Apache was said to be satisfied, but if it were not "properly treated and fed" it escaped from the basket and "put poison in the food," causing disease. If the basket was carelessly treated by its owner he would fall ill, and if one of his children disturbed it the child would be seized with illness at a later time.

When a person was "troubled by an Apache spirit" it was customary to use, in the treatment, certain songs given by Apache spirits for that purpose. The same songs were sung in the *Limo*, which followed the return of victorious warriors. Kiyatan, who recorded Komotan songs (pp. 113, 114), said that in a case of Komotan illness a diagnostician would be summoned and usually directed the sick man to send for a doctor who knew the Komotan songs. The singing of these songs would usually cure the man and he would be up in a day or two. If these were not effective the diagnostician was recalled. He would "look inside," say the sickness was still there, and tell the family they must send for a *siākum*—i. e., a man who had killed and scalped an Apache. This man would bring his "spirit basket" which contained the Apache scalp fastened to a wooden effigy (see p. 195). He would take out the effigy and press it against the man's body, saying, "Cure this man." He also took white clay from the spirit basket, moistened a little of it and applied it to the chest and forehead of the sick person. The diagnostician did not sing, neither did the *siākum* who "made passes over the sick man's body, stroking it to get the sickness out." If this did not cure it was said the man either had two diseases or a different disease than the Komotan. The diagnostician would then consider the case again and summon another singer. Eagle feathers were commonly used in treatment of this disease, the doctor stroking the sick man's body with them.

As already indicated, the two diseases attributed to Apache spirits were known as Koöp and Komotan. Both were attributed to careless or disrespectful treatment of a "scalp basket" and the second was the more severe. The Apache spirits were regarded as small, like pygmies. As indicated in a previous paragraph, they stayed in the "scalp basket" if they were properly treated; if not, they came out of the basket and made trouble. In the Koöp they attacked

6: Densmore E-5 (1920) 1929NU28 Papago NU28

753 men during dreams and dragged them by a finger or toe. They also
775 "put their little hands on a man's heart and tickle him. This is not so much at first, but if it keeps up a long time it almost drives the man crazy."

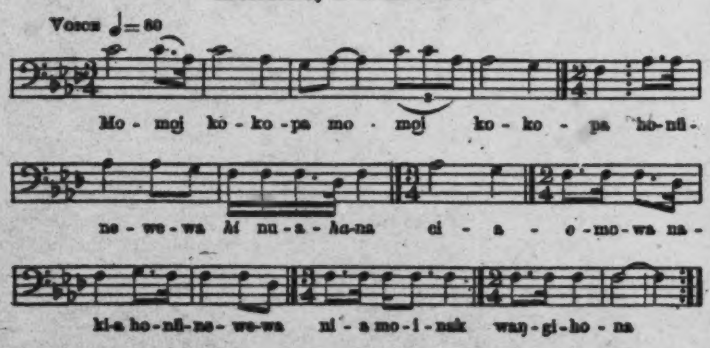
X533 The following group of Koŏp songs (except No. 70) were recorded
755 by Sivariano Garcia of San Xavier. He is one of the men who are
X539 summoned if a man is believed to be suffering from this disease, and these are some of the songs he uses regularly in treating such cases. He also recorded songs now used in treating sickness caused by spirits of dead Papago. (Nos. 72–94.) The present series comprises two "rests" or groups of four songs each and concerns the journey of a Papago in a dream or vision. He is escorted by the spirit of a dead Apache and is obliged to undergo severe experiences in the course of which he receives the songs he is to use in treating diseases caused by the Apache spirits.

X533

No. 62. "Many Spirits Leading Westward"

(Catalogue No. 910)

Recorded by Sivariano Garcia



WORDS

Momoj[13]	kokopa	honŭnewewa	nuăna
Many	spirits	westward	leading
ciămowa ŋakiă[14]	nyĕ	moinak	waŋgihona
hanging	my	heart	strengthening

Analysis.—This is the first of a group of seven songs which are minor in tonality and, with one exception, end on the keynote. A peculiarity of the present song is the emphasis placed on the submediant, D flat. This has been noted in other songs of minor tonality and gives an effect of seriousness. A further peculiarity of this song is the prominence of the major third, which constitutes

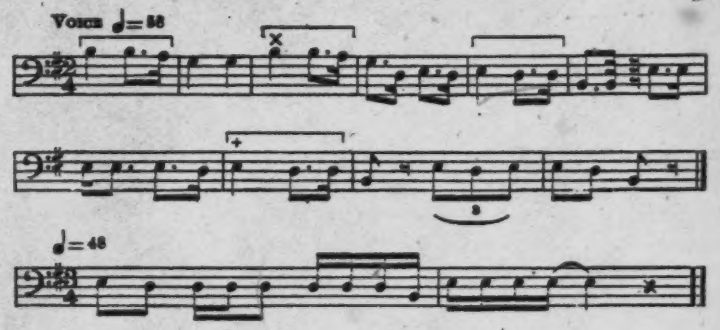
[13] The form of this word used in conversation is *muĭ*.
[14] The idea is that of an object which pauses or remains suspended in flight, as a bird.

6: Densmore E-5 (1920) 1929NU28 Papago NU28

X533

No. 70. Song of the Dawn (Catalogue No. 1027)

Recorded by RAFAEL MENDEZ



TRANSLATION

It has been a long time since the light began to show, my brother.
Just look, my brother.
Toward us the bows are brightening (referring to shafts of light bent above their heads like long bows).

Analysis.—This song was recorded by four singers in order to show the manner in which several men sang together. The opening tones were sung by Mendez alone, the other voices joining his at *X* and continuing together until the close of the four renditions. The slower tempo occurred at the close of each rendition. The song is harmonic in structure, which is unusual in the present series. The melody tones are those of the fourth five-toned scale. An ascending fourth occurs four times and is an interesting peculiarity of the song. Fifteen of the twenty-five progressions are whole tones. Mendez recorded the song alone, as well as with the other singers, the transcription being from his own rendition.

726 843 715

The Komotan affected warriors and unborn children. It was a requirement among the Papago that the father of an unborn child should provide his own food when on the warpath and avoid the food of those who had killed Apache. He must also avoid giving offense in any manner to the spirits of dead Apache. If he failed in these requirements his child, when born, would be troubled by an Apache spirit. If he killed an Apache his wife must not drink much water nor eat any salt until after the birth of the child.

X533

Two songs used in treating the Komotan sickness were recorded by Kiyatan, whose father was a medicine man of high standing.

6: Densmore E-5 (1920) 1929NU28 Papago NU28

X533 more than once in the song. The form of the melody is not of so high an order as the poetry contained in the words.

The following is the "companion song," and was sung to the same melody.

WORDS

Tharaj	pi	yoẽwa	himûna	waha	pi
Sun	is	slowly	going	and	is

yoïvi	ki	hononye	cucukûr	nakamûrli
slower	in	setting	black	bats

nuïnakûr	maïno	kuma	kokopa	yaãli
will be	swooping	that is all	spirit	children

inowayiẽurcov	yahajwara	ïyaãlhimûr
beneath	moving around	rolling

inowani	wûrwûrmikûr	viviki
around	among	tufts of eagle down

cucuõkima
stuck up at intervals

FREE TRANSLATION

The sun is slowly departing,
It is slower in its setting,
Black bats will be swooping when the sun is gone,
That is all.

The spirit children are beneath,
They are moving back and forth,
They roll in play among tufts of white eagle down,
That is all.

X533 Songs were also used in treating sickness caused by Papago spirits. 756 Such songs belonged to Owl Woman (pl. 17, *a*), who is commonly 775 known by the Spanish name Juana Manwell. The name Owl Woman is a translation of her Papago name. She lives at San Xavier, near the house and well shown in Plate 2, *b*, *c*. When she treats the sick her songs are sung by Sivariano Garcia. (Pl. 17, *b*.)

Owl Woman said that the disturbing spirits were those of Papago who followed the old customs, not those of "Roman Catholic Indians," who, according to Owl Woman, "remain near the villages all the time and loaf around the houses." She said the spirits of old-time Papago usually stay near their graves during the day but at night they go to the spirit land. Owl Woman holds familiar converse with these spirits and uses songs they have given her for the treatment of the sick. She said the road to the spirit land is not far away but only the spirits know its location. The road forks at a distance from the village, one branch leading to the spirit land and the other "going off into space." The spirits travel this road after nightfall as they can see better in the dark than in the daytime.

6: Densmore E-5 (1920)1929 NU28 Papago NU28

The spirits first revealed themselves to Owl Woman when she was in extreme grief over the death of her husband and other relatives. This was 30 or 40 years prior to the recording of her songs in 1920. The spirits took her to the spirit land in the evening and brought her back in the early dawn, escorting her along a road. They took her to a high place from which she could see the abode of the spirits, and her dead relatives came one at a time to talk with her. If too many had come at once they would have taken her back with them. In these meetings she found her relatives happy and looking neither younger nor older than in life. The spirit land, into which she looked, was thickly populated, the people living "on the ground," as in the old times, and not in houses. She saw blackish waters, beside which the children played. The spirits danced during the night, enjoying the same pleasures as when they were on earth. 533X 756 775

When the spirits had taken her many times to their abode and had shown her many things they decided that she should be taught certain songs for the cure of sickness caused by the spirits. It was not necessary that she should go to the spirit land to learn the songs. It was decided that a person, at his death, should go where the other spirits are and "get acquainted a little," after which he would return and teach her some songs.

The time elapsing between a death and the return of the spirit varies from a few days to two or three years. She has seldom received more than two songs from a spirit. When giving her the songs they do not come close to her but stand 30 or 40 feet away. She recognizes them as clearly as she would a living person. In recent years she has gone less frequently to the spirit land, as the spirits have come to her so freely. They tell her many things. For instance, a young woman died who had been married only two months. She came to Owl Woman long afterwards and told of her sadness, saying, "I dropped my tears all the way." Often the sick whom she has treated unsuccessfully return to say they were sorry she could not help them. They say it was the fault of the diagnostician, who did not recognize their disease.

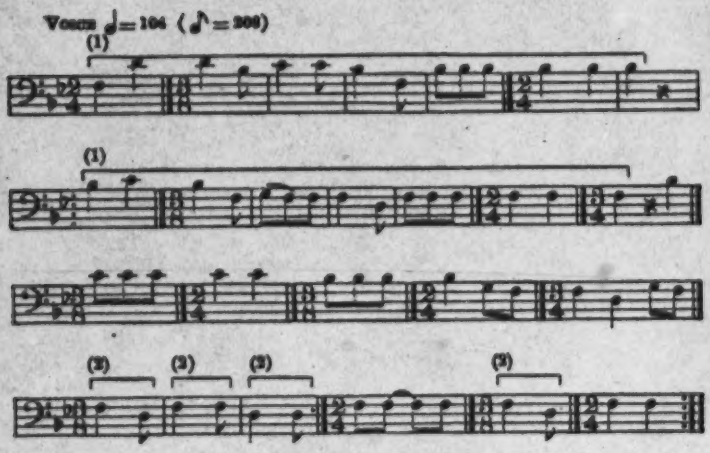
The decision of the spirits was made known to her by the spirit of a man who was killed near the present site of Tucson. He came to her house one night and told her not to be sad any more about her dead relatives, and said that if any of the people were sick she would have songs with which to cure them. The night after this appearance he gave her a song, and later he gave her another (Nos. 72 and 73). It was many years before she used these in treating the sick. Then her grandson was so sick that it seemed certain that he would die and she decided to try her singing. She sang and treated him with the owl feathers and he recovered. She has now received hundreds of these songs, so many that she can not remember them all. It is 533X 756

6: Densmore E-5 (1920) 1929NU28 Papago NU28

X533

No. 72. "In the Blue Night" (Catalogue No. 932)

Recorded by SIVAKIANO GARCIA



FREE TRANSLATION

How shall I begin my song
In the blue night that is settling?
I will sit here and begin my song.

Analysis.—This song opens with two phrases of seven measures each. The measure division occurring most frequently in these phrases appears several times near the close of the song and is indicated as a second rhythmic unit. Equal numbers of minor thirds and major seconds occur in ascending and descending progression. The melody tones are those of the fourth five-toned scale.

[715] This and the song next following were given to Owl Woman by a man whom she had treated and who died. He returned to tell her what his thoughts were, while he waited for her arrival.

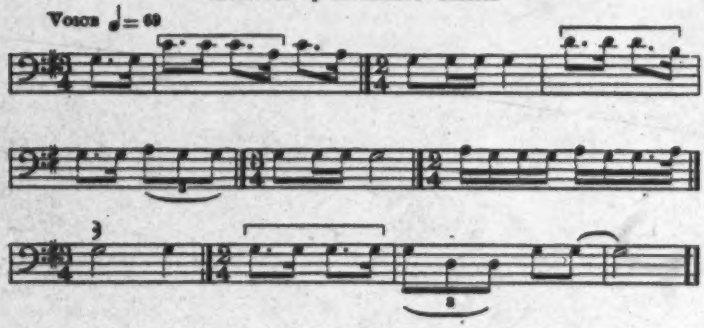
6: Densmore E-5 (1920) 1929NU28 Papago NU28

X 533 *Analysis.*—A peculiarity of this song is the sliding of the voice in the third and fourth measures. It is a *swaying* melody, first in a higher, then in a lower register. In contrast to the glissando in certain measures the rhythmic unit was sung with clear-cut precision. The melody progresses chiefly by minor thirds and major seconds, which comprise 17 (71 per cent) of the entire number of intervals and are about equal in ascending and descending progressions.

The next song was given to Owl Woman by Nonka Simapere, grandfather of Harry Encinas, who died suddenly, at an advanced age.

No. 76. "In the Dark I Enter" (Catalogue No. 935)

Recorded by Sivariano Garcia



TRANSLATION

I can not make out what I see.
In the dark I enter.
I can not make out what I see.

Analysis.—The rhythmic unit of this song is similar to that in Nos. 46, 68, and 74. The song is analyzed with G as its keynote, although the third above that tone occurs only once. There is a groping and lack of decision in the melody which is interesting in connection with its title.

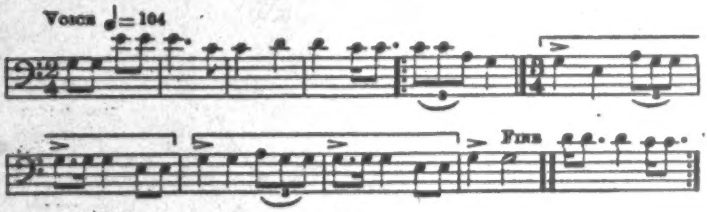
[175] The next song was given Owl Woman by her deceased brother and is concerning an old man named Marciano. She had been caring for this old man every night, but he was failing. She was on her way, at evening, to see how he was, and as she went toward the house she felt some one pass her. It was the spirit of her brother. He told her the man would die and gave her this song. The man died before she reached the house.

6: Densmore E-5 (1920)1929 NU28 Papago NU28

No. 77. "His Heart is Almost Covered with Night" 533X

(Catalogue No. 936)

Recorded by SIVAKIANO GARCIA



TRANSLATION

Poor old sister, you have cared for this man and you want to see him again, but now his heart is almost covered with night. There is just a little left.

Analysis.—The rhythmic effect of this song is largely due to its tempo and to the accented tones in the latter portion. These accents are unusual and very effective. The accent in the connective phrase is also interesting as it occurs on a sixteenth instead of an eighth note. The rhythmic unit is long and does not occur in the opening measures. It comprises two periods of five measures each, the first in double and the second in triple time.

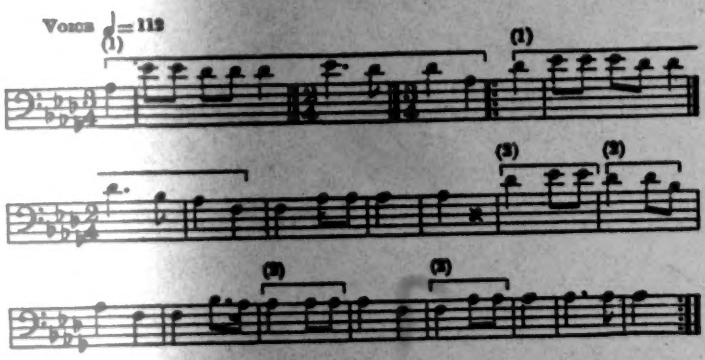
About eight years ago a young man named Jose Louis was sick and Owl Woman went to see him because he was to be taken to the country. It was very late when she went home and on her way she met a young man. She noticed this was one of Jose's friends who had died. Jose was taken to a ranch and died soon afterwards. He came to her a few days later and gave her the two following songs. [775]

6: Densmore E-5 (1920)1929 NU28 Papago NU28

No. 78. "Yonder Lies the Spirit Land"

(Catalogue No. 933) 533X

Recorded by SIVARIANO GARCIA



TRANSLATION

Yonder lies the spirit land.
Yonder the spirit land I see.
Farther ahead, in front of me,
I see a spirit stand.

Analysis.—This song contains two rhythmic units, that in the first part of the song being the longer. It is interesting to note the steadiness of the rhythm in the latter portion. The keynote is next to the highest tone in the compass, which is very unusual in Indian songs. The tone material is the fourth five-toned scale.

An omitted song and No. 80 were said to have been received from Ciko, whose death was tragic in its circumstances. He was killed in a drunken fight and his body was carried around in a buggy and laid on the railroad track so it would appear that he had been killed by a train. This took place about the year 1912. Two years later his spirit appeared to Owl Woman and sang these two songs. The words of the untranscribed song are translated as follows: [674] [775]

Sadly I was treated, sadly I was treated,
Through the night I was carried around,
Sadly was I treated.

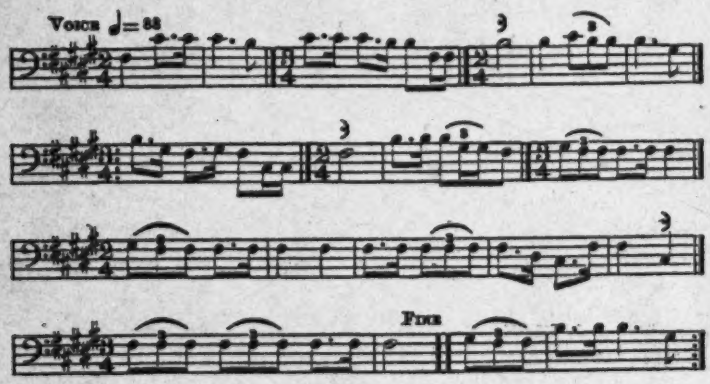
The words of the transcribed song are less clear in their application.

6: Densmore E-5 (1920) 1929NU28 Papago NU28

No. 80. Song of a Spirit (Catalogue No. 939)

Recorded by SIVARIANO GARCIA

X533



TRANSLATION

A railroad running west,
He travels westward.
When he gets a certain distance
He flaps his wings four times and turns back.

Analysis.—This song is analyzed with B as its keynote. In this as in the preceding song the keynote is next to the highest tone in the compass. Both songs are concerning spirits. Attention is directed to the two consecutive fourths occurring about midway through the song, giving an ascent of a seventh. The tone material is the fourth five-toned scale.

[775] One day as Owl Woman was resting by a hill a spirit came to her. It was that of a man who died eight years previously and his sister who died at about the same time was with him. The two were riding on one horse. The man said he had just come back to see the condition of his house. He asked what she was doing and she replied that she was going after wood and had sat down to rest. He taught her the two following songs:

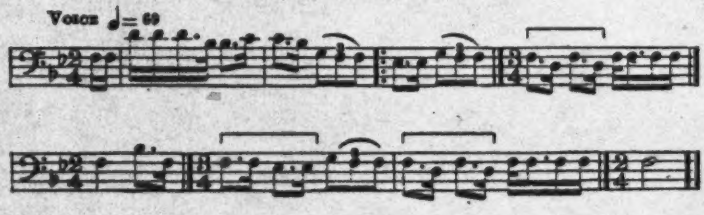
6: Densmore E-5 (1920) 1929NU28 Papago NU28

X533 *Analysis.*—A general resemblance between this and the preceding song has already been noted. This is, however, the more lively of the two melodies. Attention is directed to the effect of vigor produced by the third count in the second measure and by the rhythm of the third measure. This song contains one scale-degree less than the preceding, being based on the tones of the major triad and sixth.

[175] The next song is the first of three given to Owl Woman by Jose Gomez, who died about two years before the recording of the song. He gave her three songs, which is an unusually large number for her to receive from one spirit. Only the first of the three is transcribed, the others being found lacking in interest. The writer commented on this and Owl Woman said, "Jose was not a lively boy, he was slow and sleepy headed." The first and second songs refer to the rehearsals for a dance.

No. 83. "The Women are Singing" (Catalogue No. 942)

Recorded by SIVARIANO GARCIA



TRANSLATION

On the west side people are singing as though drunk. The women are singing as though they were drunk.

Analysis.—The song begins with the same phrase as the preceding and has the same compass but presents some interesting points of difference. The tone E flat which did not occur in Nos. 81 and 82 is prominent in this melody, though it occurs only twice. The rhythmic unit is similar to that of Nos. 46, 68, 74, and 76. An ascending and descending fourth is used effectively in the fifth measure. The song contains all the tones of the octave except the seventh.

The words of the second song are, "On the west side they are singing, the women hear it." The words of his third song are of unusual poetic beauty and are freely translated as follows:

In the great night my heart will go out,
Toward me the darkness comes rattling,
In the great night my heart will go out.

The next three songs are the final songs in this group, sung just before midnight.

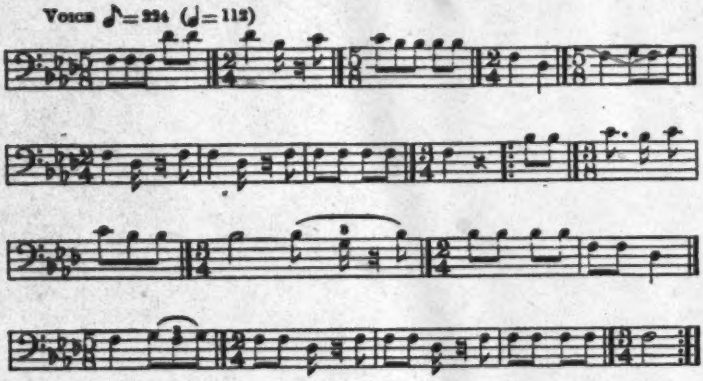
6: Densmore E-5 (1920) 1929NU28 Papago NU28

X533

No. 56. "The Waters of the Spirits"

(Catalogue No. 953)

Recorded by SIVARIANO GARCIA



TRANSLATION

They brought me to the waters of the spirits.
In these waters the songs seem to be stringing out.

Analysis.—This song is plaintive and hesitant in character. A minor tonality is suggested by D flat, with F as the apparent keynote. The third above the keynote does not appear. This song is unusual in that it consists almost entirely of eighth notes and contains frequent short rests. Ascending and descending intervals are about equal in number.

[115] The remaining song of this group contains the words, "The spirit person, the spirit person is going around, around me." This is said to mean that the spirit person was making fun of him, or tantalizing him.

The group of four songs next following are sung by Owl Woman between midnight and early morning. Only the first three of the present group of four songs are transcribed. The first and second were received from Francisco Pablo, an old man who died about 1913.

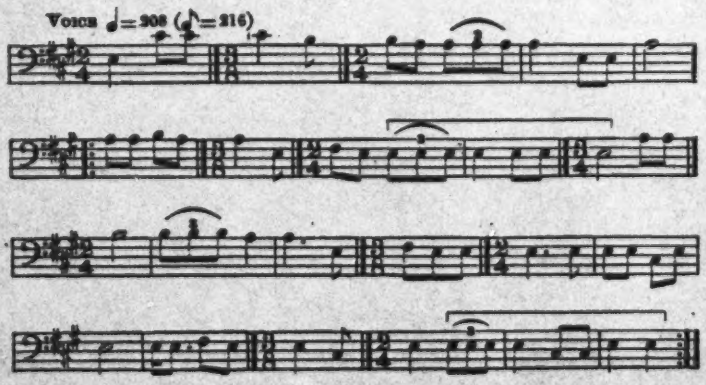
6: Densmore E-5 (1920) 1929NU28 Papago NU28

X533 work consists of the descending fourths C sharp-G sharp, B-F sharp and F sharp-C sharp. More than half the intervals are fourths, the interval associated with motion, and we note the two consecutive ascending fourths midway through the song. The first period of the song contains seven measures, and the second period contains eight measures, the last four measures of the period being alike. The rhythmic interest of the song centers in the opening phrase of the second period.

[115] The last two songs of this group were said to have been received from the spirit of a man who met his death by falling in a well. The "dawn" mentioned in both songs is the light seen by the spirits and [103] mentioned in other of Owl Woman's songs. Black Butte and *Vihuḩput* are commonly known as Dub's Buttes. The man made his first camp at Black Butte. The next day he went on to *Vihuḩput*, where he met his death. He wanted to get water from a well and, having no rope, he climbed down into the well. A rock loosened and fell on him, and he fell into the well. His body was not found until the next day. The first part of the words of this song appear to be concerning his death and the latter part concerning the journey of his spirit.

No. 89. "I Die Here" (Catalogue No. 945)

Recorded by Sivariano Garcia



TRANSLATION

I am dead here, I die and lie here,
I am dead here, I die and lie here,
Over on top of *Vihuḩput* I had my dawn.

Analysis.—A frequent occurrence of single measures in 3-8 time characterizes this song. These are interspersed with double or triple